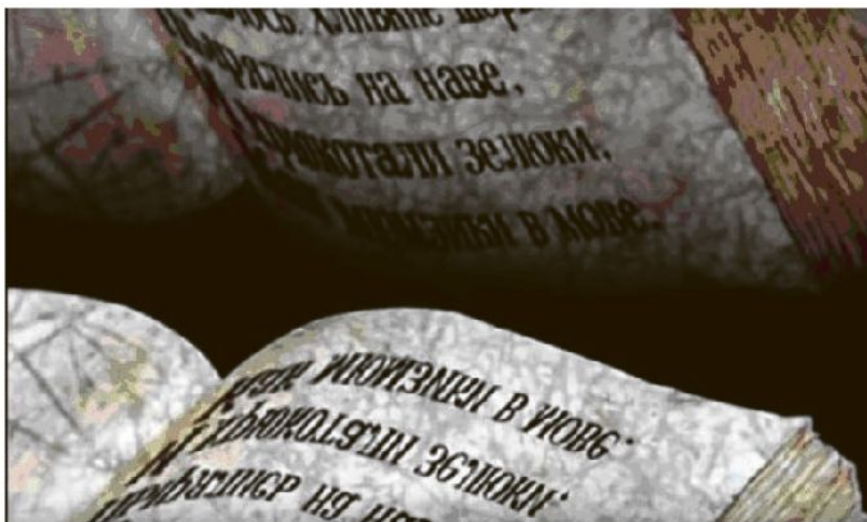


МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ  
имени М.В. ЛОМОНОСОВА  
Филологический факультет

Исследовательский семинар А.В. Уржи  
к конференции  
«50 лет научной школе Г.А. Золотовой»

# ТЕКСТ В ЗЕРКАЛАХ ИНТЕРПРЕТАЦИЙ

СБОРНИК СТАТЕЙ



МОСКВА  
МАКС Пресс  
2017

ISBN 978-5-317-05562-2

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СБОРНИК СТАТЕЙ

*17 февраля 2017 года*



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МОСКВА – 2017

УДК 81  
ББК 81  
Т30

Пособие рекомендовано к публикации  
Ученым советом филологического факультета МГУ им. М.В. Ломоносова  
(протокол №3 от 30 марта 2017 г.)

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Ответственный редактор: *А.В. Уржа*

Т30 **Текст в зеркалах интерпретаций:** Исследовательский семинар А.В. Уржи к конференции «50 лет научной школе Г.А. Золотовой»: Сборник статей / Отв. ред. Уржа А.В. – М.: МАКС Пресс, 2017. – 264 с. (Электронное издание сетевого распространения).

ISBN 978-5-317-05562-2

В сборник вошли статьи, представляющие результаты функциональных компаративных исследований переводных текстов с 2009 по 2017 год в рамках семинара А.В. Уржи на филологическом факультете МГУ им. М.В. Ломоносова. Теоретические положения функционального синтаксиса и коммуникативной грамматики, сформулированные в рамках научной школы Г.А. Золотовой, в этом семинаре апробируются на сопоставительном материале, взаимодействуя с современными научными концепциями в сфере типологии языков, контрастивной грамматики и стилистики, дискурсивного анализа, нарратологии и переводоведения. Материалом анализа стали конкурирующие варианты перевода художественных произведений и текстов СМИ с английского, французского, немецкого языков на русский язык, а также с русского на английский. Книга адресована лингвистам, переводоведам, переводчикам, а также всем, кто интересуется проблемами перевода зарубежных авторов в России и русских авторов за рубежом.

*Ключевые слова:* функциональная коммуникативная грамматика, компаративные исследования, перевод, синтаксис, семантика, стиль, интерпретация.

УДК 81  
ББК 81

**Text in the mirrors of interpretations:** Presented at the conference “G.A. Zolotova and her school: 50 years”: Collected seminar papers. – Moscow, MAKS Press, 2017. – 264 p.

The volume included the articles presenting results of functional comparative analysis of Russian literary translations from English, French and German, and English translations from Russian. The research was carried out since 2009 till 2007 in the seminar organized by A.V. Urzha. The ideas of functional linguistics and communicative grammar proposed by G.A. Zolotova and her pupils were applied in these comparative works together with the modern theories of narratology, discourse analysis, typology and translation studies. The book is addressed to linguists, translators, and also everybody who is interested in the issues of translation of foreign writers in Russia and Russian writers abroad.

*Key words:* functional communicative grammar, comparative analysis, translation, syntax, semantics, style, interpretation.

*Электронное издание сетевого распространения*

Издательство ООО “МАКС Пресс”. Лицензия ИД N 00510 от 01.12.99 г.

119992, ГСП-2, Москва, Ленинские горы, МГУ имени М.В. Ломоносова,  
2-й учебный корпус, 527 к. Тел. 8(495)939-3890/93. Тел./Факс 8(495)939-3891.

ISBN 978-5-317-05562-2

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«Text and discourse linguistics, rhetoric, and stylistics»

expansionists ( , ) restrictionists ( , ) [Enkvist 1985:12-13].

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 » [ 1961: 397-417],



Fant, Halle 1961]. . .

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[Jakobson,

» [ 1936]

[Nida 1964]

[Chomsky 1957],

“Jabberwocky” «

» («

»)? . . .

[ 1975: 242-248].

50-60-

1972

» (“The Name and the Nature of Translation Studies”) [Holmes 1988].

« ( )» [ 1953, 1968], « » [Catford 1965]

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» [ 2002: 29-30].

, 80-90

Translation

Studies

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*field – tenor – mode*

( . – - [Baker

1992], . – [House 1997], .

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[Hatim, Mason 1997; Mason, Serban 2003],

. – [Munday 2012],

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[Halliday 1964].

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... [ 2001: 334]. «  
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[ . 1998: 217-228].  
... [ 2009: 88-89].  
... — . ,  
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[Przestrzenie  
przekładu 2015, 2016].  
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[ . 1998: 26], ,  
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[ 2002: 31],  
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1998: 219],

2009: 68-114].

[ 1982: 349].

2010]).

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(*rooker* ( ), *veck* ( ), *kal, horrorshow* . . ),

[ 1999,

2005, 2006, 2007]),

[ . 2010].

[ 2013: 18-24; 2014: 102-113].

1991

« ».

A. Burgess		
<p><b>“What’s it going to be then, eh?”</b>          There <i>was</i> me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim. Dim being really dim, and we <i>sat</i> in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry. The Korova Milkbar <i>was</i> a milk-plus mesto, and you may, <b>O my brothers</b>, have forgotten what these mestos were like, things changing so skorry <u>these days</u> and everybody very quick to forget, newspapers not being read much neither. &lt;...&gt;</p> <p>The four of us <i>were dressed</i> in the height of fashion, which <u>in those days</u> was a pair of black very tight tights with the old</p>	<p>- , , ?          : , druga,          ,          glupyi,          "Korova",          mozgoi          ,          "Korova" -          zavedenije,          " - ", - ,          ,          zavedenija:          ,          , plevatt,          . &lt;...&gt;          prikinut          , _____</p>	<p>" - - !          . ?"          - , _____          - : ,          ( )          ( - ).          " " ,          , - ,          , _____          . &lt;...&gt;          , - ,</p>



<p>jelly mould, as we <i>called</i> it, fitting on the crotch underneath the tights, this being to protect and also a sort of a design you could viddy clear enough in a certain light, so that I <i>had</i> one in the shape of a spider, Pete <i>had</i> a rooker (<b>a hand, that is</b>), Georgie <i>had</i> a very fancy one of a flower, and poor old Dim <i>had</i> a very hound-and-horny one of a clown's litso (<b>face, that is</b>). Dim not ever having much of an idea of things and being the dimmest of we four. Then we <i>wore</i> waisty jackets without lapels but with these very big built-up shoulders (<b>'pletchoes' we called them</b>) which <i>were</i> a kind of a mockery of having real shoulders like that. &lt;...&gt;</p>	<p>, - . , , ... . &lt;...&gt; , ruker ( , ), , tsvetujotshka, , morder ( , )... , (s <b>myshtsoi,</b> , . &lt;...&gt;</p>	<p>- - ! - , " ". , : , .</p>
<p><b>“What’s it going to be then, eh?”</b> There <i>were</i> three devotchkas sitting at the counter all together, but there <i>were</i> four of us malchicks and it <i>was</i> usually like one for all and all for one.</p>	<p>. &lt;...&gt; - , , ? , kisy ( , , patsanov, , - , .</p>	<p>- - ! - , " ". , : , .</p>

*these days – those days,*  
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« », 2002.

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Burgess A. A lockwork Orange. UK, Ed. by William Heinemann, 1962.

3,4. . : . // " ", 1991. —  
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, 1991.

**I.**

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**XX**

[ 2012: 204].

— « 1947: 454-458].

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( ) » [ 1996: 13].

« »,

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» [ 2004: 416].

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[ 2015:

79].

« »



	<p>Klucharyov's body <i>makes</i> an agile turning motion and he <i>twists</i> around, catching his breath for a moment because of the tightness, but only for a moment, and then he's through – and now his body <i>is hanging</i> over a cavernous space, not over darkness, though, but over the brightly lit space of a rather large hall filled with tables where people <i>are sitting</i> and <i>talking</i> and <i>drinking</i> wine. (V. Makanin. <i>Escape Hatch</i>. Translated by Mary Ann Szporluk)</p>
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[ 1980: 135-136].

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 ( – Present Simple), ( )  
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 [ 1947: 409].  
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	Klucharyov <i>comes</i> to a stop. He <i>looks</i> around. (V. Makanin. Escape Hatch.
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. ( . . )	Translated by Mary Ann Szporluk)
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[ 1996: 281].

. ( . . )	<p>The bus <i>slows</i> down before a stop, then instead of stopping, it suddenly <i>begins</i> to hum, <i>lets out</i> a roar, <i>takes off</i> and <i>speeds</i> past. (V. Makanin. Escape Hatch. Translated by Mary Ann Szporluk)</p>
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<p>( . . . )</p>	<p>I could see that it was <b>beginning</b> to penetrate. He <b>looked up</b> at me, <b>squinted</b>, and a glimmer of reason, as he loved to call it, <b>appeared</b> behind the dog tears. ( . . . )</p>	<p>I can tell—I'm starting to get through. He <i>looks up</i> at me, <i>squints</i>, and there in his eyes, behind the dog tears, <i>appears</i> a glimmer of intelligence, as he himself loves to put it. ( . . . )</p>
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[ 2004: 402-403].

<p>My Kirill was cured. Bright-eyed and bushy-tailed. ( )</p>	<p>My Kirill <b>was cured</b>. Bright-eyed and bushy-tailed. ( )</p>	<p>My Kirill's <b>cured</b>. Good as new and ready to go. ( )</p>
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«. [Bjorling 2004: 27].

« » -

« »

<p>( . . . ) ( . . . )</p>	<p>I'll only <i>drink</i> their tea with the bread I've brought, <i>keep tearing off</i> little mouthfuls to stay the pangs, it's unbearable to sit starving at someone else's table! But Tima <b>sets</b> right to work on the crackers and then <i>starts asking</i> can't he have a bit of butter (the butter <i>is</i> still <i>sitting</i> there on the table). ( . . . )</p>
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will, keep  
doing sth,

*starts* ing- ( )

( , )



<p>         . .          , :          , ,          , ,          , ,          , !          ( )          , ,          ...          ( . . )       </p>	<p>         Night. The kid's asleep. I <i>keep</i> up my defences, though every now and then my daughter <i>delivers</i> a new blow: just before New Year – I'll never forget this – Tima and I were planning to spend it at home, as usual no one had invited us anywhere, we went to the Christmas tree market and gathered up a bouquet of the bushiest fan-shaped branches, just like a tree! Then we made some little flags and animals out of coloured paper from old magazines and at that point Alyona <i>shows up</i> supposedly to wish us happy New Year...          ( . . )       </p>
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[Chvany 1990: 294].

∴ ,1980.

∴ ,2004.

∴ «

∴ « ».

∴ — ∴ ,1947.

∴ ( »), 1996.

- ... 'Theory of grounding'  
 // , 9 « ».  
 ∴ . - , 2012. — 6. — . 197—212.
- ... // . 9 , 2015. —  
 1. — . 76—94.
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(<sup>2</sup>, , ,  
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, 2004: 110; 2000: 36]), . . .  
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<sup>2</sup>  
[ 2000: 38]

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- «Terre des homes» ( . 1939 .):

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[ , 1965: 201-202], «

» [ , 1965: 198],

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( – , *regarder* – *lancer un regard*).

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<sup>3</sup> « , ( ) » [ , , 2004: 252].

... .. ,  
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» [ , 1965: 202] , ,  
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- » [ , 1965:  
200-201].  
« - », [ ,  
1965: 207]  
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« , », « ,  
» [ 2007: 29, 31].  
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	( . . )	( . . )
Car l'Èbre seul, <b>qui abreuve</b> de grandes villes, intéresse les géographes.	,	,
Mais dans la grisaille du restaurant, parmi les petits fonctionnaires <b>qui réparent</b> ici les humbles fatigues du jour <...>	,	,
Et je me souviens d'y avoir appris, trois ans plus tard, <b>sans que dix mots eussent été échangés</b> , la mort du pilote Lécrivain.	,	( )
	<...>	<...>

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Malgré l'essence qui s'épuisait, nous mordions, chaque fois, aux hameçons d'or <...>	,  <...>	,  <...>

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	..	..
Souvent, ils nous lâchaient d'un coup, sans prévenir, dans un grand tintamarre de vaisselle brisée <...>	,  	:  ,  ; <...>



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	• •	• •
<...> nous construisaient un monde fabuleux, plein de pièges, de trappes, de <b>falaises brusquement</b> <b>surgies &lt;...&gt;</b>	<...> , , , <...>	<...> , , <...>

« » , , .  
« » - ): «  
? » [ 2007: 219]. : «  
... ? » «  
- - » [ 2007: 144].  
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<sup>4</sup>  
218-222].

. [ , , 2004:

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De même l'avion, l' <b>outil</b> des lignes aériennes, mêle l'homme à tous les vieux problèmes.		
Il ne donna point d' <b>autre explication</b> sur sa victoire, pencha la tête, et reprit sa mastication dans le silence.		
Et quand l'un d'eux, qui rentrait d'Alicante ou de Casablanca, nous rejoignait <b>en retard</b> , le cuir trempé de pluie, <...>		
<b>J'ai toujours, devant les yeux</b> , l'image de ma première nuit de vol.		

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	. .	. .
À mon tour, comme les camarades, je subissais le noviciat que les jeunes y subissaient <b>avant d'avoir l'honneur</b> de piloter la poste.	,	,
Il ne sent point <b>qu'il est en mouvement.</b>	,	,

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	. .	. .
Et moi <b>je répondais par un sourire</b> émerveillé à une menace aussi perfide.	.	.
<b>J'étais seul dans la confiance.</b>	.	,
<...> et je goûtais l'ivresse orgueilleuse du <b>renoncement.</b>	<...>	<...>
<...> où j' <b>affronterai,</b>	<...>	<...> -

avant deux heures, les dragons noirs <...>	<...>	<...>
Les escales <b>qui nous répondaient</b> renonçaient à nous renseigner sur nous-mêmes.	,	,

» [ 2000: 39].

L'important était avant tout de ne pas aborder le roc en aveugle.	—	—
Quand je pris congé de Guillaumet, j'éprouvai le besoin de marcher par cette soirée glacée d'hiver.	,	,
Ceux qui, déjà, s'y étaient	,	,

endormis répondaient par un grognement vague au salut du nouvel arrivant <...>	,        <...>	,    -  <...>
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 . . . . , 2004.  
 - 1- . . . . — 1969. — . 52. — . 448–474. //  
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: «It was the world that was absent-minded and it was Pnin whose business it was to set it straight».

, : «His life was a constant war with insensate objects that fell apart, or attacked him, or refused to function, or viciously got themselves lost as soon as they entered the sphere of his existence».

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[ 1996: 39].  
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: «*The elderly passenger sitting on the north-window side of that inexorably moving railway coach, next to an empty seat and facing two empty ones, was none other than Professor Timofey Pnin*» [ . . . 1957: 1]).

(«He was in a Pninian quandary», «He was terrified»),  
(«Professor Pnin was on the wrong train»).

17

«The sensation poor *Pnin experienced* was something very like that divestment, that communion. *He felt porous and pregnable. He was sweating. He*

*was terrified*. A stone bench among the laurels saved him from collapsing on the sidewalk. <...> *My patient was one of those singular and unfortunate people* who regard their heart ('a hollow, muscular organ,' according to the gruesome definition in Webster's New Collegiate Dictionary, which Pnin's orphaned bag contained) with a queasy dread, a nervous repulsion, a sick hate, as if it were some strong slimy untouchable monster that one *had to be parasitized with*, alas».

<p>In 1941, at the end of one year of study, he <b>was proficient enough</b> to use glibly terms like 'wishful thinking' and 'okey-dokey'. By 1942 <b>he was able to interrupt</b> his</p>	<p>1941 , , , ( ) - . 1942-</p>	<p>1941 , , , "wishful thinking" "okey-dokey". 1942</p>

narration with the phrase, 'To make a long story short'.	"Ty ».	"To make a long story short".
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Although <b>Pnin</b> was <b>supposed</b> in this Elementary Russian class to stick to language exercises.	.	.
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<p>There are human solids and there are human surds, and <b>Clements and Pnin</b> belonged to the latter variety.</p>		

— («Clements and Pnin belonged to the latter variety»).

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« » ». [ 2005: 2].

« ».

<p>...she shared with the loquacious wives of the three laconic Poles — a wrestler, a gardener, and a barber — <b>whom Pnin got as cabin mates.</b></p>	<p>... ( ) , , , — , — .</p>	<p>( , , ), -</p>
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1) <b>He was terrified.</b>	1)	1)
2) <b>The seizure had left him a little frightened and shaky.</b>	2)	2)

( ) .

» [ 2010: 150].

(« — ?»)

« ... » [ 2005: 284].

( ) « »

(« »),

« » [ 2010: 153]. « » (« »)

(« »)

(«The seizure had left him»).

(« »).

<p>1) <b>Victor was glad to learn that 'squirrel' came from a Greek word which meant shadow-tail'.</b></p>	<p>1) "squirrel" ( )</p> <p>"</p> <p>"</p>	<p>1) "squirrel" ( )</p> <p>"</p> <p>».</p>

<p>2) Nothing of the slightest interest to therapists <b>could Victor be made to discover</b> in those beautiful, beautiful Rorschach ink blots.</p>	<p>2)</p> <p>- -</p> <p>,</p> <p>.</p>	<p>2) ,</p> <p>,</p> <p>, ,</p> <p>!</p> <p>.</p>
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2005.

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... .. , 1996.  
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... .. , 2004.  
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... .. : . , 2010.  
... .. « » , 1996.  
... ..  
... .. //  
... .. . 2010. – 1. – .131–139.

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Nabokov Vladimir. Pnin. London: Everyman's Library, 2004.

... .. : , 1999.  
... .. : , 2007.







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H. Hesse	.	.	.	.
<b>Siddhartha</b> <b>lernte Neues</b> auf jedem Schritt seines Weges			-	

<sup>6</sup> «Sein Ziel verfolgend, ließ er sich von der Stadt einschlürfen, trieb im Strom der Gassen, stand auf Plätzen still, ruhte auf Steintreppen am Flusse aus»;  
 « » .

«Neues» (« »)

« »,

«auf jedem Schritt seines Weges» (« »).

[Moskalskaja 2004: 260]. (

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H. Hesse	.	.	.	-	.
Auch <b>Siddhartha</b> fühlte <b>Sehnsucht</b>	,	,	,		.



( «diese Stadt» (« »)

, «betreten» (« »)

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, [ 1982], ,

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H. Hesse	.	.	.	.
<b>Den nächsten Menschen, der des Weges kam, fragte er nach dem Hain und nach dem Namen dieser Frau, und erfuhr, dass dies der Hain der Kamala war...</b>	,	,	,	...

5

H. Hesse				
<b>Siddhartha</b> gelangte an den großen <b>Fluß</b> im Walde, an denselben				



<p>Fluß, <b>über</b>  <b>welchen ihn</b>  einst, als er  noch ein  junger Mann  war und von  der Stadt des  Gotama kam,  <b>ein</b>  <b>Fährmann</b>  geführt  geführt  hatte.</p>	<p>,</p> <p>- ,</p> <p>,</p> <p>,</p> <p>.</p>	<p>,</p> <p>- ,</p> <p>,</p> <p>.</p>	<p>,</p> <p>,</p> <p>.</p>	<p>,</p> <p>,</p> <p>.</p>
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 . . . 'Theory of grounding'  
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 197–212.  
 . . . // . . . . .  
 . . . : . . . , 1981.  
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. . . . . : . . . , 2000.  
 . . . . . : . . . - , 1993.  
 . . . . . : . . . , 2015.  
 . . . . . : . . . , 2007.

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» , «A  
Night in the Lonesome October» ,  
« ») . .  
 (« »), , ,

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<b>R. Zelazny</b>	.	.
<b>1. If you've ever tried turning a crank with your paws you know that it is rough work.</b>	-  ,  .	-  ,  ,  .

<b>R. Zelazny</b>	.	.
<b>2. Such times are</b>	,	

<p>rare, such times are fleeting, but always bright when caught, measured, hung, and later regarded in times of adversity, there in the kinder halls of memory, against the flapping of the flames.</p> <p><b>Forgive me.</b> The New Moon, as <b>they</b> <b>say,</b> gives rise to reflection.</p>		
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« » ( 3 ),



<b>R. Zelazny</b>	.	.
<b>3.</b> The spot which I had so carefully derived by means of my mental mapmaking was situated, unfortunately, in the middle of the road. <b>And it hadn't even the good grace to be a crossroad.</b>	, , , , . . - .	, , , . , , - ! .

<b>R. Zelazny</b>	.	.
<b>4.</b> I followed him home, <b>of course</b> , to see whether he really lived where he said he did. When I saw that he did I had even more lines to draw. <b>Interesting ones now, though.</b>	, , , , . , , , . , .	, , , . , , . , . .

<p><b>R. Zelazny</b></p>	<p>.</p>	<p>.</p>
<p><b>5.</b> I became aware of him, and he moved toward me with a long, effortless stride, one of the largest dogs I'd ever seen outside of Ireland. <b>Correction.</b> As he came on I realized he wasn't really a dog.</p>	<p>,</p> <p>,</p> <p>,</p> <p>.</p> <p>.</p> <p>,</p> <p>,</p> <p>-</p> <p>-</p> <p>.</p>	<p>,</p> <p>,</p> <p>,</p> <p>.</p> <p>,</p> <p>-</p> <p>.</p> <p>.</p> <p>,</p> <p>,</p> <p>.</p>

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<b>R. Zelazny</b>	.	.
<b>6. Jack needed lots of ingredients for his work, as there was a big bit of business due soon. Perhaps it were best to take it day by day.</b>	,	,

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<b>R. Zelazny</b>	.	.
<b>7. I left him there after a time, watching the sky. The moon</b>	,	.

was still hidden. <b>And so...</b>	.	.
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<b>R. Zelazny</b>	.	.
<b>8.</b> I went back downstairs, then passed through the library, smelling its musty volumes and incense, spices, herbs, and other interesting matters, on my way to the parlor, whence I stared out the	,	,

window at the day. Watching, of course. <b>That is my job.</b>		
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(« »),

<b>R. Zelazny</b>		
<b>9.</b> We took a walk last night, acquiring mandrake root in a field far from here at the place of a killing by <b>somebody else</b> . The master wrapped it in silk and took it to his work space direct.		

<b>R. Zelazny</b>	.	.
<p>10. «I noted the markings, and his are identical. Also, he has the same limp in his left foreleg, the same shredded right ear... .»</p> <p>... <b>Old war injuries, disagreement with a mindless guy in the West Indies, long ago...</b></p>	<p>— , :</p> <p>... ,</p> <p>... —</p> <p>— .</p> <p>...</p>	<p>— , .</p> <p>,</p> <p>, , ,</p> <p>...</p> <p>—</p> <p>...</p>

<b>R. Zelazny</b>	.	.
<b>11.</b> We headed back and I left her at Jill's, <b>dropping the adjective out of politeness in her presence,</b> and I left her to catnappery on her wall.	( , ),	, . — . ,

) – *Crazy Jill.*

<b>R. Zelazny</b>	.	.
<b>12.</b> I walked back slowly, thinking. I had caught their scents as I'd watched, and I knew <b>Linda Enderby</b> and her servant to be the <b>Great Detective</b> and his companion.	, . , , , — .	, . , , , .

<b>R. Zelazny</b>	.	.
<b>13.</b> «So he's involved», I said after a time. « <b>It's his</b> status I wanted to discuss with you».	— , — , — .	— , — , — .





«  
 », 2016.  
 « +», 2016.  
 // ( « - »).  
 , 2003. .5–208.  
 // . : , 1995. .5–184.  
 Zelazny R. A Night in the Lonesome October. [ ] URL: <http://www.e-reading.club/book.php?book=73779>.

- **“NATIONAL GEOGRAPHIC”**

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— : , , , , National Geographic

[ 2010: 124].



163—164].

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)» [ 2000: 164].

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» [ 2000: 264].

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» [ 2011: 335].

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» [ 2003: 200].

«National Geographic»,

[ 2009];

2013],

[ 2009],

«National Geographic»

«National Geographic» 2010 2013

: «The Singapore Solution»/« — », «North Korea»/« »

«Stranded on the Roof of the World»/« ».



Singapore Solution»

: «The

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« »: «After all, LKY, as he known in acronym-mad

Singapore, is more than the «father of the country» // « ,

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: «This is why it is a good thing, the MM says, that the nation has welcomed so many Chinese immigrants (25 percent of the population is now foreign-born)» // « , ,

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... : «*Researchers say six decades of a one-family dictatorship have effectively crushed organized religion here*» // «

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»: «*Refugees describe a hidden caste system based on ideological background: Three generations of a family can be imprisoned if one member is convicted of a political crime*» // «

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« / / / / «a hidden gulag» — (

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, *prison, jail, gaol*

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«*Stalinist robots*».

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: «*It is*

*easy, after many such encounters, to believe in the caricature of North Koreans as*

*Stalinist robots*» // «

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: «*If we*

*tried to slip away from him — something we have never tried to do — **no doubt** our*

*visas would be revoked» // «*

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*2013 ,*

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*, ∴ Though it's late June,*

*snow falls, swirling beneath cottage cheese clouds. //*

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*blanket , moving day . .*

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*«Stranded on the Roof of the World»*

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«stranded» 1. (Of a boat, sailor, or sea creature) left aground on a shore: *a stranded whale*; 1.1. Left without the means to move from somewhere: *she offers a lift to a stranded commuter*. :

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: «A road is the khan's work. A car is his dream».

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 , . : «*he is working to*  
*resolve tremendous problems*» // « ».

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«National Geographic», 2004.

«National Geographic», 2010.

«National Geographic», 2009.

// «National Geographic», 2003.

// «National Geographic», 1997.

«National Geographic», 2000.

«National Geographic», «Cosmopolitan», «National Geographic» // «National Geographic», 2013. — 3. — 529–532.

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«National Geographic», 2007. — 428–434.

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 : [ 2000: 267]  
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<p>Ideally bald, sun-tanned, and clean-shaven, he <u>began</u> rather impressively with that great brown dome of his, tortoise-shell glasses (masking an infantile absence of eyebrows), apish upper lip, thick neck, and strong-man torso in a tightish tweed coat, but <u>ended</u>, somewhat <u>disappointingly</u>, in a pair of spindly legs (<u>now flannelled and crossed</u>) and frail-</p>	<p>,</p> <p>,</p> <p>_____,</p> <p>_____,</p> <p>—</p> <p>_____,</p> <p>(</p> <p>),</p> <p>,</p> <p>,</p> <p>—</p> <p>_____</p>	<p>,</p> <p>,</p> <p>_____</p> <p>:</p> <p>_____,</p> <p>(</p> <p>),</p> <p>,</p> <p>;</p> <p>—</p>	<p>,</p> <p>,</p> <p>_____</p> <p>_____,</p> <p>(</p> <p>),</p> <p>,</p> <p>,</p> <p>_____</p> <p>_____</p> <p>_____</p>
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looking, almost  
feminine feet.

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*dome*

*(now flannelled and crossed) –*

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<p>He <u>found himself</u> in a damp, green, purplish park, of the formal and funereal type, with the stress laid on sombre rhododendrons, glossy laurels, sprayed shade trees and closely clipped lawns; and hardly had he turned into an alley of chestnut and oak, which the bus driver had curtly told him led back to the railway station, than that eerie feeling, that <u>tingle of unreality</u> <u>overpowered him</u> <u>completely</u>.</p>	<p>_____ ,  ,  ,  ,  ,  ;  ;  ,  _____ ,  ,  _____ ,  _____ ,  _____ ,  _____ .</p>	<p>_____ ,  ,  -  ,  ,  ,  ;  ,  _____ ,  _____ ,  _____ ,  _____ ,  _____ ,  _____ ,  _____ .</p>	<p>_____ ,  ,  ,  ,  ,  ;  ,  _____ ,  _____ ,  _____ ,  _____ ,  _____ ,  _____ .</p>
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*He found himself,*

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Now a secret must be imparted. Professor Pnin was on the wrong train.	.	.	.

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Cockerell, brown-robed and sandalled, let in the cocker and led me kitchenward, to a British breakfast of depressing kidney and fish. 'And now,' he said, 'I am going to tell you the story of Pnin rising to address the Cremona Women's Club and discovering	.	.	.

<p>he had brought wrong lecture.'</p>	<p>,</p>	<p>,</p>	<p>".</p>
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<p>...he <u>carried</u> in the inside pocket of his present coat a precious wallet with two ten- dollar bills, the newspaper clipping of a letter he had</p>	<p>...</p> <p>_____</p> <p>,</p>	<p>_____</p> <p>,</p>	<p>_____</p> <p>,</p> <p>-</p> <p>,</p>
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<p>written, <u>with my help</u>, to the New York Times in 1945 anent the Yalta conference, and his certificate of naturalization...</p>	<p>("New-YorkTimes")  , _____  -- _____  1945</p>	<p>, _____  « - _____ »  1945</p>	<p>" - _____  , _____  1945 _____  , _____</p>
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...	...	...	...
...catch him while the red light one block ahead kept him at bay.	...	...	...

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«... ( , ) , » [ 1998: 26].

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 . . . . . " " //  
 . . . . . :  
 . . . . . , 2012. – . 333 – 343.  
 . . . . . « . . . . . »  
 . . . . . // III //  
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 . . . . . ,  
 . . . . . , 2007. – . 428 – 434.  
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 . . . . . // . . . . . 9 « . . . . . ».  
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. . . . . : . . . . . , 1991.  
 . . . . . . . . . . : . . . . . , 1999.  
 . . . . . : . . . . . , 2007.

**«SIGNS AND SYMBOLS»:**

«Signs and Symbols».



1970: 2].

1970: 340].

«Signs and Symbols»

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At the time of his birth, they had already been married for a long time; a score of years had elapsed, and now they were quite old.	;	:

(«now», « »)

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The bus they had to take next was late and kept them waiting a long time on a street corner, and when it did come, it was crammed with garrulous high-school children.	,	,

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<p>The subway train lost its life current between two stations and for a quarter of an hour they could hear nothing but the dutiful beating of their hearts and the rustling of newspapers.</p>		

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<p>They entered their two-room flat and he at once went to the mirror.</p>		

— “two-

room flat” « ».

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<p>Here was Aunt Rosa, a fussy, angular, wild-eyed old lady, who had lived in a tremulous world of bad news, bankruptcies, train accidents, and cancerous growths until the Germans put her to death, together with all the people she had worried about.</p>		

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<p>Bending with difficulty, she retrieved some playing cards and a photograph or two that had slipped to the floor—the knave of hearts,</p>		

the nine of spades, the ace of spades, the maid Elsa and her bestial beau.	;	,	,	,
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. . [ 2011: 338]

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Even at his worst, he presented no danger to other people.		,

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[ 2007].

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He had got to crab apple when the telephone rang again.	,	,

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434.

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Nabokov V. Signs and Symbols. <http://www.newyorker.com/magazine/>

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 1996: 57] . . : «  
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 [ 1967: 14]  
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«	<i>Poor folk</i> Charles James Hogarth	<i>Poor people</i> Lev Navrozov	<i>Poor people</i> David McDuff
<p>At about eight o'clock I awoke from sleep (you know, <b>my beloved one</b>, that I always like to sleep for a <b>short hour</b> after my work is done)—I awoke, I say, and, lighting a candle, prepared my paper to write, and trimmed my pen. Then suddenly, for some reason or another, I raised my eyes—and felt my very heart leap within me! For you had understood what I wanted, you had understood what my <b>heart</b> was craving for. Yes, I perceived that a <b>corner</b> of the curtain in your window had been looped up and fastened to the cornice as I had suggested should be done; and it seemed to me that your <b>dear face</b> was glimmering at the window, and that you were looking at me from out of the darkness of your <b>room</b>, and that you were thinking of me.</p>	<p>It was eight in the evening when I awoke (as you know, <b>my dear</b>, I like <b>to take a nap</b> after work). I fetched a candle, laid out my papers and was just trimming my pen when I happened to look up and – how my heart did leap! So you understood what I wanted, what my <b>poor little heart</b> desired! The <b>corner</b> of your curtain was fastened to the balsam pot <b>just</b> as I suggested. It seems to me even that your <b>dear face</b> appeared at the window, that you were peeping out, thinking of me. And how sorry I was, my <b>little dove</b>, that I could not see your <b>sweet face clearly</b>. Ah, there was a time when I too could see <b>well</b>. Old age is not blessing, my <b>dear</b></p>	<p>In the evening, at about eight, I woke up (you know, <b>little mother</b>, how I like to sleep for <b>an hour</b> or two after the completion of my duties). I had found a candle and some paper, and was sharpening my pen, when suddenly I happened to raise my eyes – and I will tell you that my heart fairly gave a leap! So you had guessed, after all, what it was my <b>poor heart</b> desired! I saw that one <b>tiny corner</b> of the curtain at your window had been pulled up and hitched onto the pot of balsams, <b>precisely, oh, precisely</b> in the way I had hinted you might do it when we met that time; I at once fancied that I saw your <b>little face</b> at the window for a moment, that you me from your <b>little room</b>, that you were thinking about me. And oh, my <b>little dove</b>, how disappointed I was when I simply could not discern your <b>charming little face properly!</b></p>	

<p>, - ! , , . , !</p>	<p>Yet how vexed I felt that I could not distinguish your <b>sweet face clearly!</b> For there was a time when you and I could see one another without any difficulty at all. Ah me, but old age is not always a blessing, <b>my beloved one!</b></p>		<p>There was a time, <b>little mother</b>, when I, too, had good eyesight. Age is no joke, my darling!</p>
<p>, , , ; , , , - , ? , , ?</p>	<p>However, I was able to picture to myself <b>your beaming smile, my angel—your kind, bright smile;</b> and in my heart there lurked just such a feeling as on the occasion when I first kissed you, my little Barbara. Do you remember that, <b>my darling?</b> Yet somehow you seemed to be threatening me with <b>your tiny finger.</b></p>	<p>But your <b>smile, my little angel, your sweet smile</b> simply glowed in my imagination! And I felt as I did the time I kissed you, remember? I even fancied that your shook your <b>finger</b> at me.</p>	<p>But anyway, in my imagination your smile fairly shone, <b>my little angel – your kind, affectionate little smile</b> and in my heart I had exactly the same sensational that time I kissed you, Varenka, do you remember, <b>my little angel?</b> Do you know, <b>my little dove</b>, I even fancied that I saw you wag your <b>finger</b> at me up there!</p>
<p>, , , , ,</p>	<p>Well, next let me tell you, <b>dearest</b>, that last night I slept better and more soundly than I had ever hoped to do, and that I am the more delighted at the fact in that</p>	<p>Then, I may tell you, my <b>dear</b> Varvara Alexeyevna, that contrary to expectations, I slept very well at night, which it is very satisfactory.</p>	<p>I am able to report you, Varvara Alekseyevna, <b>my little mother</b>, that last night, contrary to expectation, I slept in regular order and am accordingly most satisfied</p>
<p>! ; ,</p>	<p>How good seemed everything at that hour, my <b>darling!</b> When I opened my <b>window</b> I could see the <b>sun</b> shining, and hear the <b>birds</b> singing</p>	<p>And what a morning it was, my <b>dear!</b> The <b>window</b> was thrown open, the <b>sun</b> was shining, <b>birds</b> were singing</p>	<p>What a wonderful morning it was, my <b>dear</b>. Our <b>window</b> had been opened; the <b>sun</b> was shining, the <b>birds</b> were chirruping</p>

	For instance, it says that one may have many, many fancies, <b>my Barbara</b>	There are all sorts of dreams, my <b>dear</b> , and I can't help writing about them.	I am writing this to you, <b>little mother</b> , because I have so many different dreams.
;	for tears are of no avail, nor sorrow. I know this well—I know it of my own experience	Don't grieve, tears won't help. Believe me, my <b>darling</b> , I know it from experience	tears will not help your sorrow; I know this, <b>my little mother</b> , I know it by experience.
,	These <b>rooms</b> are tenanted by different people—by one, by two, or by three lodgers as the case may be	<b>rooms</b> tenanted by one, two or three persons	Well, these are for rent, and behind each number there is one <b>little room</b> ; people live in them in twos or in threes.
,	But, to amuse you, <b>dearest</b> , let me describe these people more categorically in my next letter, and tell you in detail about their lives.	But wait for my next letter, <b>dearest</b> . To amuse you, I shall describe them satirically, just as they are and in detail.	Just wait and I shall amuse you, <b>little mother</b> , in my next letter I will describe then satirically, i.e. tell you what they are like in every detail.
(	in a <b>small</b> room which forms part of the kitchen	there is a <b>room</b> (and our kitchen, I must say, is a very good one, clean and bright) the room is not large, <b>just a cubby-hole...</b>	there is a room (I should, perhaps, tell you that our kitchen clean, light and excellently appointed), a <b>small room</b> , a modest <b>little corner ...</b>
,	Do not think, <b>dearest</b> , that in all this there is any hidden intention. The fact that I live in the kitchen merely means that I live behind the partition wall in that apartment—that I live quite alone, and spend my time in a quiet fashion compounded of trifles. For furniture I have provided myself with a bed, a table, a chest of drawers, and <b>two small chairs</b> . Also, I	And here there's some hidden meaning in all this, my <b>darling</b> , that there's something shocking in it being the kitchen! I do live in that room behind the partition, it doesn't matter – I have my privacy, I keep to myself, live <b>quietly</b> and <b>alone</b> . For furniture I have a bed, a table, a chest of drawers, and <b>two chairs</b> . Also, I have put up an icon.	So, <b>little mother</b> , don't you go away with the idea that I'm hiding something and that there's more to it than what I've described; don't say to yourself: "but it's a kitchen!" – it's perfectly that I live in the kitchen, behind a partition, but that doesn't matter; I live apart from everyone, <b>so-so, on the quiet</b> . I have provided myself with a bed, a table, a chest of drawers and a <b>couple of chairs</b> , and have hung

, , .	have suspended an ikon.		up an icon.
; - , - ,	And since your <b>window</b> happens to be just opposite to mine, and since the courtyard between us is <b>narrow</b> and I can see you as you pass,—why, the result is that this miserable wretch will be able to live at once more happily	And your <b>window</b> is just across the courtyard. And the courtyard is <b>narrow</b> , and I can see you pass, and it brightens up the days of a lonely man.	Your window is opposite, across the yard; the yard is <b>narrow</b> , and one sees you passing – it is all more cheerful for a hapless fellow like myself
, , . - .	Well good-bye, my <b>darling</b> . I have bought you <b>two little pots of geraniums</b> —quite cheap little pots, too—as a present.	Well, good-bye, my <b>angel</b> . I have bought a <b>few pots of balsam and geraniums</b> for you – it didn't cost much.	Well, goodbye, <b>my little angel</b> . I have bought a <b>couple of pots of balsam and a potted geranium</b> at that place – they didn't cost much.
, , - , ,	Also, do not misunderstand the fact that I have taken this room, my <b>dearest</b> .	by the by, my <b>dearest</b> , have no thoughts or doubts on my account because I have rented such a room	But don't get any false ideas, and don't worry about my having taken a room such as this.
, , , ; .	Also I shall be able to save money here, and to hoard it against the future. Already I have saved a <b>little money</b> as a beginning.	I am saving money, <b>dear heart</b> , I have a <b>bit</b> put away.	After all, <b>my dear</b> , I am saving money, I am setting money aside; I have quiet a <b>tiny little sum</b> .
, , , , , , , , , !	Nor must you despise me because I am such an <b>insignificant old fellow</b> that a fly could break me with its wing. True, I am not a swashbuckler; but perhaps there may also abide in me the spirit which should pertain to every man who is at once resigned and sure of himself. Good-bye, then, again, <b>my angel</b> . I have now covered	I may appear so <b>timid</b> that a fly could knock me down with its wing, but come to think of it, I am not like that really, I know what I'm about: I have the character of a man who is firm and serene of soul. Good-bye, my <b>little angel!</b> I find that I have written two full sheets, and I should have gone to work long ago. I kiss your	Don't get the notion that I am such a <b>meek soul</b> that a fly could knock me over. No, <b>little mother</b> , I'm a bright fellow, and I possess a strength of character fitting in one whose soul is resolute and untroubled. Goodbye, <b>my little angel!</b> I have written you nearly two pages, and I ought to have set of work long ago. I kiss your <b>fingers, little mother</b> and

<p>P. S.</p>	<p>close upon a whole two sheets of notepaper, though I ought long ago to have been starting for the office. I kiss your <b>hands</b>, and remain ever your devoted slave, your faithful friend,  <b>MAKAR DIEVUSHKIN.</b></p> <p>P.S.—One thing I beg of you above all things—and that is, that you will answer this letter as FULLY as possible. With the letter I send you a <b>packet</b> of bonbons. Eat them for your health's sake, nor, for the love of God, feel any uneasiness about me. Once more, <b>dearest one</b>, good-bye.</p>	<p><b>fingers, my darling</b> and remain</p> <p>Your most humble servant and truest friend,  <i>Makar Devushkin</i></p> <p>P.S. There's one thing I beg of you: write to me, <b>dear</b>, as fully as possible. I'm sending you a <b>pound</b> of sweets, Varenka, I hope you'll enjoy them, and for the love of God feel no uneasiness about me. And so, once again, good-bye, my <b>darling</b>.</p>	<p>remain,</p> <p>Your most humble servant and most faithful friend,  Makar Devushkin</p> <p>PS I ask you only one thing: please reply to me as fully as possible, my <b>angel</b>. With this letter I am sending you a <b>pound</b> of sweets; so eat them to your heart's content, and for heaven's sake do not worry about me or bear me any ill-will. Well, so goodbye then, <b>little mother</b>.</p>
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XIX .

‘ , ’ « », *beloved one, darling, dearest.*

« » *angel*

*darling, dear;* « » *my heart's delight.*

« » .



« », « » . : *dear, darling, dearest, dear heart.* « » « » *little dove, little angel.*

« » « » *little dove, little angel.*  
 « » *little darling* .  
 « » *little mother* ( . « »).

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 «beaming smile» ( «  
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 ...*smile...glowed...* ,  
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*shone* (Past Indefinite – ).

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».[ 1994: 106]

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*room is not large.*

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 (« » – kind,  
 « » – cheerfully, sprightly; « » – insignificant, timid, meek  
 soul; « » – narrow).  
 - -/- -,  
 very / too + Adj.

(« » – just, precisely; « » – clearly; « » – quietly, on the quiet; « » – alone, so-so).

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 [ 2008: 73-108]  
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« » . . .	<i>A Gentle spirit</i> C. Garnett	<i>A Meek young girl</i> B. Scott	<i>A Gentle creature</i> A. Myers
, , - ,	And I want to add, too, that when such young creatures, such sweet young creatures want to say something so clever and profound, they show at once so	I want to add that when such youth, such sweet youth wants to say something wise and penetrating, the face suddenly shows too sincerely and	I would also add, that when young people, those sweet young things, try to come out with something clever and perceptive, their

« , , » ...	truthfully and naively in their faces: 'Here I am saying something clever and profound now'...	na vely: 'and here I'm telling you what is wise in penetrating'...	faces show only too frankly and na vely that 'now I'm telling you something clever and perceptive...'
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»: *profound, perceptive.*

« », *penetrating.*

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- , - ... , , "	Sixteen years old, the earliest youth... Undeviating straightness, ignorance of life, the cheap convictions of	She was sixteen, in her first youth... Here was directness, an ignorance of life, cheap youthful convictions, the	Only 16, the first flush of youth... What you have is simplistic ignorance of life, callow, vulgar convictions, the night blindness
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"...	youth, the hen-like blindness of those "noble hearts"...	blindness of those 'excellent hearts'...	of 'splendid hearts'...
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, , ,  
: *She was sixteen, in her first youth.*

Past Indefinite (

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" "...».

: *What you have is simplistic ignorance of life, callow, vulgar convictions, the night blindness of "splendid hearts"...*(« /  
– ...»).

, , , , , , , , : ,	Looking at her, the idea suddenly came into my mind that for the whole of the last month, or rather, the last fortnight, her character had not been her own; one might even say that it had been the opposite of her own; she had suddenly shown herself a mutinous, aggressive creature;	Looking at her I was suddenly struck by the thought that during the whole of the preceding month, or at least the last fortnight, she had not acted at all in character, you could almost say she had been her own opposite: she had seemed a turbulent being, aggressive, I	As I watched her, it occurred to me that over this past month or, more precisely, this past fortnight, she had begin acting wholly out of character – assuming a totally opposite guise, even: an obstreperous, belligerent creature had
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When a person like this...

... this  
that

...», you can still see...,

one can always see...,

: it's still obvious...

Present Continuous (

<p>! , ... , ? ,</p>	<p>Proud, is she! "I like proud people," I thought. <b>Proud people are particularly nice when... well, when one has no doubt of one's power over them, eh?</b></p>	<p>...proud! Well, I like people who have pride myself. <b>Proud people are particularly fine when... well, when one no longer doubts of one's power over them, is that not so?</b></p>	<p>proud, eh? Well, I thought, I'm fond of proud little girls. <b>The proud ones are especially nice when... well, when you're confident of your power over them, eh?</b></p>
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(to like),

to be fond of,

*proud little girls*

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(« »)

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- : «

, ... ,  
, ?»

: ...you're confident...

: ...one has no

*doubt..., ...one no longer doubts...*

« - ».

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Present

Continuous

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» [ 1975: 123].

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»» [ 2000: 157].

[Yokoyama 1995: 193-194].

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*little, poor, dear,*  
*sweet* .  
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 , B.G.Guerney  
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, !	<b>Come to me, Tamarochka.. Why not, Jennechka?</b>



	No, we haven't quarreled, <b>Mannechka</b> .
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n,

, Jennechka –

( – Jennie). \_\_\_\_\_:

« Jenechka, Man'ka

Jenechka Evgeniya, Jenya)».

	Yes. And don't you come to me in the meantime. But afterwards, afterwards, <b>sweetheart</b> , whatever you desire ... There will be an end to everything soon!"
--	--

*sweetheart*

. *Sweetheart*

*sweetheart dear honey,*

	Later I looked from the stoop, on purpose; just as soon as he walked out, he looked around, and right away into his mouth with <b>the caramel</b> . <b>The little swine!</b>
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*caramel* ( -

). *swine*

. Swine –

« ( . . .)» [ 2006: 573]. \_\_\_\_\_ :  
*the caramel candy the little swine – the piglet.*

, B. Guerney

« » [Kuprin, Guerney 1922].

, .	Ah, that's <b>the little baby</b> of last year.

, , !	And give a look, <b>girlies</b> , why, she's all wet. Oh, what a booby!

*girlies*

, . –	Daddy, treat the <b>little housekeeper</b> with beer," begged Manka. "Drink, <b>housekeeper dear</b> ."

[ 2016]. , B. Guerney

« » ( )

1989.1

... , 2010.1  
... , 1996. 1  
... , 1972.1  
... « - », 2006.  
... , 2000.1  
... « » ,  
... , 2014.  
... , 1970.  
... .2- ... « +», 2016.  
... // « » « » .  
... , 1975.

Yokoyama O.T. *Slavic Discourse Grammar and Literary Analysis*. Harvard Studies in Slavic Linguistics, vol. III. Cambridge MA, 1995.

, 1996.

Kuprin A. *Yama: the Pit*. A novel in three parts. Translated by B.G. Guerney. New York, 1929.

Guerny B.G. Introduction // Kuprin A. *Yama: the Pit*. A novel in three parts. Translated by B.G. Guerny. New York, 1929.

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» [ 1952: 281].

1990; 2004 . .]. [ , 1980; «», , - « » , , ( . ) ( . , . . ). . . : 1 ( , , 2 ( , , ) 3 (« ( ), , » [ 1998: 22]).

, « ».

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[ 2009: 571-574]. —

[ 1936] . . .

[ 1990: 39-59],

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1987, 1988 ( ),

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 80- 90- ,  
 - [ , 2007].  
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 2016 : 129-139].

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<sup>9</sup> 05.02.1987 162 ( 7 2006 ),  
<http://russia.bestpravo.ru/ussr/data02/tex12121.htm>



«GLAS»,

[ , , 1980].

[ , 1990: 251].

10 ( , : *Perestroika, Tverskoy Boulevard, troika.*

, , *comrade, general, pioneer, Communists, Soviet, USSR, lieutenant,*

*Blavatskaya, Ramacharaka, the Valkyries*

: like in *Dostoyevsky* ( , *Sholohov's*

10

*Cossacks* ( « »).

*Illusion cinema* ( « »), *performing The Three Sisters* ( « »).

» – «*Ninth Pipe-Drawing Brigade*»; *fortified (port) wine*,

*gnome* : *gnome* ( , ).

*diner*, – *accordion*.

2008]. ! (ah),

! *mmm!* :

( *bitch/ son of the bitch*), *fucker* ( , , ).

*toilet* – ( – , ).  
*toilet / public lavatory*  
*toilet* – , *public lavatory* – .  
*cleaner,*  
*cleaning lady,*  
*cubicle.*  
*cabin* – ( : , , ). *Stall*  
– / ;  
– .  
: *washbasin, sink* ( ),  
« »  
( – )  
, « »  
...». *subway*  
« » «S».

« », subway  
(*Glasgow Subway*)  
(*New York City Subway*). subway–  
metro,  
metropolitan, underground (*London Underground*).

(*disincarnation*)  
dis-  
( : dis-  
)  
(*incarnation*)  
( )  
(*General*,  
(*nursery school*)).

« », *incantations* ( ) on  
*special plywood sheets*.

!», « XXXVI – !», « , ,  
!», « ! ! !» . .).  
*incantations*

« » ( )  
toilettries ( :  
Eau de Toilette (Eau – , toilette –  
toilet) .

« »  
: «  
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(guys – )  
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<sup>11</sup> « » ( : <http://www.sobaka.ru/oldmagazine/glavnoe/13659> :14.11.12)).

: 20 23 . 87%

25%

*(shop selling goods on commission),*

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: Chernyshevsky, *What Is To Be Done?*, Chapter

XXVII.

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[ ... , 2016 ].

... « ... », 2007.

... 2.— ... , 1990.

... " ... " // ... : ... , 1936. — . 74–147.

... , 1980.

... , 2004.

... , 1998.

... , 1990.

... , 1952.

... « ... »

« ... » .

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( ... 16-17 ... 2009 ). ... , 2009. — . 571—574.

... . . Time, sleep and death in Pelevin’s “Sleep” and its English translation: ways of interpreting realia, allusions and time movement // Stephanos.

... . 2016. — no. 4 (18). — . 129 — 139.

... // ... . 2016. — 3. — . 85–96.

... , 2008.



**“LEAN”**

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«lean». , « » 1990- – 2000- .

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«lean»: «lean»,

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«lean». [2012]:  
 «lean back».  
 [1997: 45-112]  
 «lean» [2008: 96-100].  
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 ( , , ); ;  
 ( )» ( , , ).  
 «lean», ( , ) -  
 ( )  
 ): «leant forward excitedly».  
 : «leaned forward suddenly».  
 «lean»

, , - .  
 . , «lean»  
 ,  
 , .  
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 [ 2009: 59]. «lean»  
 , , ( ,  
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 ( . ).  
 , :  
 , [ 2013: 54]. ,  
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 , « » ( ,  
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 «lean» .  
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He coughed. "One has heard rumours."	— , — , — .	<...> ,
"The lady," said M. Caux, "is very notorious."	— , — , — .	,
"And also," murmured Poirot softly, "very expensive."	— , — , — — .	( . ). . :
Van Aldin had gone	( . ). . : <...> ,	.

<p>very red in the face.  <b>He leant forward</b>  and hit the table a  bang with his fist.</p> <p>"See here," he cried,  "my son-in-law is a  damned scoundrel!"</p>	<p>&lt;...&gt;</p>	<p>( . ).</p> <p>( . ).</p>
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<p><b>He leant forward</b> and <b>struck the table</b> a blow with his fist; his eyes flashed with anger. "Yes, yes, it is as I say. You tell your lies and you think nobody knows. But there are two people who know. Yes—two people. One is le bon Dieu—"</p> <p>He raised a hand to heaven, and then settling himself back in his chair and shutting his eyelids, he murmured comfortably: "And the other is Hercule Poirot."</p>	<p>le bon Dieu... —</p> <p>« le bon Dieu... —</p> <p>».</p>
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«lean»

<p>"I have an idea of my own about the jewels.</p>	<p>—</p>	<p>&lt;...&gt;</p>
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<p>Tell me, Messieurs, what do you know of a man called the Marquis?"</p> <p>The Commissary <b>leant forward excitedly</b>. "The Marquis," he said, "the Marquis? Do you think he is mixed up in this affair, M. Poirot?"</p>	<p>— "The Marquis? Do you think he is mixed up in this affair, M. Poirot?"</p> <p>( "The Marquis? Do you think he is mixed up in this affair, M. Poirot?" )</p> <p>( "The Marquis? Do you think he is mixed up in this affair, M. Poirot?" )</p> <p>( "The Marquis? Do you think he is mixed up in this affair, M. Poirot?" )</p>	<p>— "The Marquis? Do you think he is mixed up in this affair, M. Poirot?"</p> <p>( "The Marquis? Do you think he is mixed up in this affair, M. Poirot?" )</p>
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<p>Poirot <b>leant forward</b> and assumed his most innocent and beguiling air. "M. Papopolous," he said, "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train.</p>	<p>— "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train."</p> <p>« ( "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train." )</p> <p>« ( "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train." )</p>	<p>— "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train."</p> <p>( "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train." )</p>	<p>— "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train."</p> <p>( "I am going to lay my cards upon the table. The original of these jewels was stolen from Madame Kettering on the Blue Train." )</p>
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“lean”

<p>"My God!" he breathed, "the rubies."</p> <p>He sat for a minute as though dazed. Poirot restored the box to his pocket and gazed placidly. Then suddenly the millionaire seemed to come out of his trance; he <b>leaned across</b> to Poirot and wrung his hand so heartily that the little man winced with pain.</p>	<p>— ! !</p> <p>.</p> <p>,</p> <p>( . ).</p> <p>.</p> <p>,</p> <p>,</p> <p>.</p> <p>( . ).</p>	<p>&lt;...&gt;</p> <p>,</p> <p>( . ).</p> <p>.</p> <p>&lt;...&gt;</p> <p>,</p> <p>,</p> <p>.</p>	<p>&lt;...&gt;</p> <p>.</p> <p>,</p> <p>( . ).</p> <p>: &lt;...&gt;</p> <p>,</p> <p>&lt;...&gt;</p>
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<p>There was a pause; then M. Poirot <b>leaned forward</b>, straightened a ruler on the judge's desk, and addressed the millionaire directly.</p>	<p>( . ). .:  &lt;...&gt;  &lt;...&gt; ( . ).  &lt;...&gt;  ( . ).</p>	<p>,  ,  ,  ( . ).</p>	<p>.  ,  ( . ).</p>
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“lean”

«lean»



«lean»,

... «...» ( ... ) . ∴ «...» , 1997. ... ∴ , 2009. ... // , 2009. – 4. – . 21—25. ... ∴ , 2013. ... ∴ , 2008. ... 'Theory of grounding' // , 9 «...» . ∴ . - , 2012. – 6, – . 197—212.

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Christie A. The Mystery of the Blue Train. New York: HarperCollins, 2007.

... «...» [ ... ]. ∴ «...» , 1991. ... [ ... ]. ∴ " /Libro", 1991. ... [ ... ]. ∴ , 1993. ... «...» [ ... ]. ∴ , 2000. ... 20 ... 3. ∴ ; ∴ ; ... ∴ , 1995.

**III.**

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(1861-1915 .) — , ,

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 XVII-XIX . .3. .:  
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[ 2010: 131-139].

XX – XXI

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 ( . ) : *I was not able to light on...* -  
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 ( . ) - ... ( . ) - ...  
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 ... ( . )  
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 . . .  
 « » -  
 : ...*I feel*  
*the dread of this horrible place overpowering me. I am in fear, in awful fear, and*  
*there is no escape for me...* - ...  
 , ... ( . ) - ... ,  
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*feared to go very far from the station, as we had arrived late and would start as near the correct time as possible... -*

6.46 .  
 , ... ( . ) -  
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 . : ,  
 - : ...a key was turned

*with the loud grating noise of long disuse... - ...*

( . )  
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... ( ... ,  
2002. )

... 2- ... : « +», 2016.  
... : , 1996.

... : , 2005.  
... : , 2012.  
... : , 2011.

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[ 2001, 2007, 2009, 2009 . .],

[ 2011: 334].

XX .

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2005 ,

2005 .

« \_\_\_\_\_ » « \_\_\_\_\_ »

(« \_\_\_\_\_ » 1908 , « \_\_\_\_\_ »

1903 ).

« \_\_\_\_\_ » , 1966

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1948

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\_\_\_\_\_ » 2009 2008 .

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«On these occasions I have noticed *such a dreamy, vacant expression* in his eyes» . .

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«dreamy»

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«vacant»,

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( , «My dear fellow, how can you possibly be so sure of that?») /

« , , ?» ( ) / «

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 . (            ,            «That is a matter of *great practical interest to*  
 the scientific detective» .            : «            ».  
 . . .            . . .  
 ,            .            : «            »/ «            i »).  
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 ( 2008 – 2009 ),            ,            ,  
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 ,            ,            ,  
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», 1966 ) . . (« », 1948 )

« »,

«I saw Holmes put his hand to his forehead like a man distracted.

He stamped his feet upon the ground»

: « », ,

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 . . . // : :  
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 . . . : , 2011. — . 334—341.



// « ... » ( ... ). , 2009. — . 47.  
— . 104—108.

... ( ... ) // :  
. , 2001. — . 41—46.

- . . . : , 1983.
- . . . : , , 2009.
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- . . . : , 1975.
- . . . : « ... », 1908.
- . . . , IV- , .III. : . . . ,  
1903.
- . . . : , 1989.
- . . . : - , 2005.
- . . . :  
" , 2008.

• - « »:

- « ».

« »

» [ 2007]. 2014

24], [ 2002: 5]), ( [ 2009: 2009: 24], [ 2002: 5]), « »? « » « »? ? . [ - 2003: 3]. « » [ 1988: 245]. - « » , . , ( « , ») « » [ , 2014: 4]. -

Heureusement <i>pour la réputation</i> de l'astéroïde B 612 <i>un dictateur</i> turc <i>imposa</i> à son	-612,	-612,	612
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peuple, sous peine de mort, <i>de s'habiller</i> à l'européenne.	.	.	- .
Ah! petit prince, <i>j'ai compris, peu à peu</i> , ainsi, ta petite vie mélancolique.	! , .	! ...	, , .
J'ai alors dessiné l'intérieur du <i>serpent boa</i> , afin que les grandes personnes puissent comprendre.	, .	: , - , .	, .
<i>Il me demanda</i> avec brusquerie, sans préambule, comme le fruit d'un problème longtemps <i>méditéen silence...</i>	, , ...	, , , ...	, ; , ...

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: « » , ( ),

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2016].

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2004: 9].

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» [ ].

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Mais je suis plus puissant que <i>le doigt</i> d'un roi, dit le serpent.			
<i>Et cette fois-ci</i> tout le monde fut de son avis.			
Les vaniteux n'entendent jamais que <i>les louanges</i> .			

, : « :  
 » ( . 8:19) : « ,  
 , : , ,  
 , » ( 18:10-14)  
 , ,  
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 [ 2001:  
 126-129, 2011] :  
 [ 2012: 30-44].

,  
 « » [ 1976]. ,  
 : ,  
 – :

– <i>J'ai des difficultés avec une fleur</i> , dit le petit prince.	– , –	– , –	– , – .
Mon <i>ami sourit</i> gentiment, avec indulgence.	,	( )	.

. ( . *Je suis sérieux, moi, je suis*

*précis.* –

( )) –

...» ( . *je vous demande pardon de vous interroger ...* –

( )),

,

341].

:

[ 2011: 337-

<p>Puis il se dit encore : "Je me croyais riche d'une fleur unique, et je ne possède qu'une rose <i>ordinaire</i>."</p>	<p>: « - , , , , .</p>	<p>: - , , , - .</p>	<p>: " , , .</p>
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*ordinaire,*

« », « » –

<p>Cette visite fut très courte mais <i>elle plonge</i> le</p>	<p>,</p>	<p>,</p>	<p>,</p>
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<p>petit prince dans une grande mélancolie.</p>	<p>.</p>	<p>,</p> <p>.</p>	<p>.</p>
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: Pourquoi bois-tu? Lui demanda le petit prince. –

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[ 2016],

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[ 1996: 39].



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 , 1996.  
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 . . . . . , 1976.  
 . . . . . , 2012.  
 . . . . . // , 2007.  
 . . . . . // 2014. — 8. — . 42—45.  
 URL:  
<http://rozamira.nl/lib/ski/hr/ekzjuperi.htm#lp1>  
 , 2001.  
 . . . . . « »:  
 . . . . . , 2004  
 . . . . . XX [ . ] //  
 . . . . . , 1988.  
 . . . . . // : :  
 . . . . . ,  
 . . . . . , 2011. — . 334—341.  
 . . . . . // . 2011. — 4. — . 21—25.  
 . . . . . - . . . . . :  
 , 2009.  
 Saint-Exupery. Le Petit Prince. . . . . , 2014.  
 - . . . . . :  
 - , 2003.

- . . . . . , 2000.  
- . . . . . //

URL:[http://ru.vnicklibrary.wikia.com/wiki/%D0%9C%D0%B0%D0%BB%D0%B5%D0%BD%D1%8C%D0%BA%D0%B8%D0%B9\\_%D0%BF%D1%80%D0%B8%D0%BD%D1%86](http://ru.vnicklibrary.wikia.com/wiki/%D0%9C%D0%B0%D0%BB%D0%B5%D0%BD%D1%8C%D0%BA%D0%B8%D0%B9_%D0%BF%D1%80%D0%B8%D0%BD%D1%86)

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[ 1967: 215].

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2011: 335].

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[Genette 1972, Quirk 1986].

[ 1959, Quirk, Greenbaum 1973],

» [ 2016: 41].

« « » . . . : «...»

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» [ 1936: 138]. , . . .

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 - , , »  
 [ . 2004: 27-28].  
 « - , ,  
 , - » ( ).  
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 [Chvany 1984; Jensen 1990, (2009) 2016 .].  
 - ,  
 « »  
 [ 2004: 26], -  
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 « »  
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 , » [ 2004: 27].

	1. .	2. .	3. .
Boggis was a chicken farmer. He was	...	....	.

<p>enormously <b>fat</b>.  This <b>was</b> because  he <b>ate</b> three  chickens every  day for breakfast,  lunch and supper.  Bunce <b>was</b> a  <b>duck-and-geese</b>  <b>farmer</b>.  Bean <b>was</b> a  <b>turkey-and-</b>  <b>apple farmer</b>.</p>	<p>-</p> <p>,</p> <p>.</p> <p>...</p> <p>.</p>	<p>.</p> <p>,</p> <p>,</p> <p>.</p> <p>.</p> <p>.</p> <p>.</p>	<p>.</p> <p>,</p> <p>—</p> <p>,</p> <p>.</p> <p>.</p> <p>.</p> <p>.</p>
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	1. .	2. .	3. .
<p>Mr. Fox <b>crept up</b>  the dark tunnel ...  <b>poked</b> his face  <b>out</b> and <b>sniffed</b>  once. He <b>moved</b>  forward and  <b>stopped</b>. He  <b>sniffed</b> again. He  <b>inched forward</b> a  little  more...<b>jumped</b>  back and at that  same instant the  entire wood  <b>seemed to</b>  <b>explode</b> around  him.</p>	<p>...</p> <p>...</p> <p>.</p> <p>,</p> <p>...</p> <p>,</p> <p>.</p>	<p>.</p> <p>.</p> <p>.</p> <p>.</p> <p>...</p> <p>,</p> <p>.</p>	<p>.</p> <p>.</p> <p>-</p> <p>.</p> <p>.</p> <p>...</p> <p>,</p> <p>.</p>

» [ 2004: 27].

	1. .	2. .	3. .
And the three farmers <b>sat</b> outside their tents <b>eating</b> their supper. All three of them <b>kept</b> their guns beside them.			

« ( , , ), »  
 [ 2004: 27].

	1. .	2. .	3. .
Mrs. Fox was <b>wide awake</b> in one second. She sat up.			

« - , , : , - »  
 [ 2004: 22].

« » [ 2004: 22].

« ( ) » [ 2004: 22, 2016 ] ( ).

	1. .	2. .	3. .
He <b>mashed</b> the livers into a disgusting paste and then <b>stuffed</b> the paste into the doughnuts.			

(praesens historicum),

» [ 1971: 143–144].

	1. .	2. .	3. .
And now, as she <b>looked</b> at him, she <b>saw</b> him <b>stir</b> himself and <b>get</b> slowly <b>to his feet</b> . He looked back at his wife. There was a little spark of excitement dancing in his eyes.			



... / ... [ , 1984: 84].

... « ... » [ 1996: 288].

	1. .	2. .	3. .
<p>He and Badger and the Smallest Fox jumped up on to a shelf and crouched behind a row of big cider jars. Peering around the jars, they <b>saw</b> a huge woman <b>coming down</b> into the cellar.</p>			

« ».  
 Fiona Björling (« ontemporary narrative under the impact

of visual culture»)

«

,  
» [ 2014: 30].

« »).

	1. .	2. .	3. .
She was so close, Mr. Fox <b>could hear the sound of her breathing</b> . Peeping through the crack between two bottles, he <b>noticed</b> that she <b>carried</b> a big rolling-pin in one hand.			

praesens

historicum.

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» [ 2015: 82].

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( , ) ..

... " " // : . - ∴ - , 1936. —  
. 74–147.  
... ( ). ∴ ,  
1971.  
... " " , 2004.  
... ∴ , 1967.  
... ∴ - , 1984.  
... ∴ « » , 1996.  
... ∴ -  
, 1959.  
... ∴  
, 2014.  
... //  
. — 2011. — 4 (70). — . 333–345.  
... ∴  
- // - , 2016. — . 482–493.  
... ∴  
. 2- ∴ +, 2016.  
... // 9: . 2015. —  
1. — . 76–94.

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Quirk R. *Words at work. Lectures on textual structure*. Harlow, Longman, 1986.

... Niworldru ( - " "), 2002.  
... ∴ , 2004.  
... ∴ , 2013.

Dahl R. *Fantastic Mr. Fox*. London: Puffin, 2016.

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\_\_\_\_\_ : *TRUE!*—nervous—very, very dreadfully nervous I had been and am; *but why you say that I am mad?* ... How, then, am I mad? Hearken! and observe how healthily—how calmly **I can tell you** the whole story.

\_\_\_\_\_ : ! , — , — , , , ; ?...

? , , \_\_\_\_\_ : , ! , — ; , — ? ... ? ! ,

\_\_\_\_\_ : !... ... ... ? ... — , ? ! — , , .

« - » , - : , . ,

“you”,

(«Hearken! and observe..»).

(«I can tell you the whole story»).



\_\_\_\_\_ : *For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief.*

\_\_\_\_\_ :

\_\_\_\_\_ :

\_\_\_\_\_ « \_\_\_\_\_ » :

\_\_\_\_\_ :

\_\_\_\_\_ : «  
» («I neither expect nor solicit belief»).

(«..

»).

« \_\_\_\_\_ »

« \_\_\_\_\_ », \_\_\_\_\_,

( \_\_\_\_\_,

« \_\_\_\_\_ », \_\_\_\_\_,



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                                   !

«I»

«To foam – to gather foam, to be in rage», «to rave – to burst out into furious exclamations as if mad», «to swear – to utter an oath» [Johnson 1805] -

,  
 to foam», «                   »                   ,  
                                   : «to foam –                   »,  
 », «to rave –                   », «to swear –                   »,  
 ,                   » [                   1972].

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 .                   ,  
                                   «to foam»,                   .  
 –                   ,                   [                   1991],                   .  
 .                   –                   ,                   «                   »  
 «                   ».  
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 » [ 2014: 60].

\_\_\_\_\_: *But a new and fearful object soon rivetted the attention of the multitude, and proved how much more intense is the excitement wrought in the feelings of a crowd by **the contemplation of human agony, than that brought about by the most appalling spectacles of inanimate matter.***

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– «inanimate matter»

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\_\_\_\_\_ : *In the first place, the voice seemed to reach our ears—at least mine—from a vast distance, or from some deep cavern within the earth. In the second place, it impressed me (I fear, indeed, that it will be impossible to make myself comprehended) as gelatinous or glutinous matters impress the sense of touch.*

\_\_\_\_\_ « \_\_\_\_\_ »:

\_\_\_\_\_ « \_\_\_\_\_ »:

!.. —

\_\_\_\_\_ :

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: - ,  
· , - «as gelatinous  
or glutinous matters impress the sense of touch» (

, " " ; ,  
,  
[ 2004]), ,  
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«National Geographic» ( ),  
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 , 1949; 23- , 1991.  
 , 1974.  
 , 2000.  
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 . XIV. , 2011. — . 442-462.  
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 // .  
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 1849.  
 // , 1874. — 5.  
 // , 1870. — 1.  
 // , 1883. —  
 26.  
 , 1908.  
 : 2 . : , 2004.  
 : ; ; : . : , 1984.  
 , 2009.  
 : « » , 2002.  
 , 2006.  
 . : -  
 « » . 1901.  
 : -  
 , « » , 1991.



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 - ,  
 » [ 1988: 117].  
 ,  
 [Vendler 1967: 101; , 1997: 3-113; 1987: 125],  
 « » « » –  
 ,  
 . , , “V.” –  
 . - - ,  
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 « »:  
 – : «  
 , -  
 » [ 1984: 215], :  
 « , » [ 1984: 215].  
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 – ,

2003: 145].

« »		
,	/	1) / / , ... [ 2001: 126-129] 2) 3)
,	/	1) , 2) . 3) . 4) . 5) « » 6) . -
-	/	

“V.”: . / . , . / . / .

T.Pynchon	. / .	. / .	.
An unfortunate habit of Teflon’s drew Profane and Paola together, though neither wanted that.	,	,	,

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 — . . / . /  
 . . “draw  
 together”,  
 ( ) —  
 : ,  
 , ;  
 ( « :  
 , . ,  
 » [ 2014: 27],  
 « ».  
 -  
 , .  
 —  
 , , ,  
 , .

T.Pynchon	. / .	. / / .	.
“What do you Mean”, Profane said. “Be good to you”.	— ?—	— — ?— .	— , -

	«	—	»?		—	.
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/ . “said”

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, « » ,

.

“said”

, Past Simple

,

, . [ 2016].

: “He soon gave up trying to decode her several

hankerings”.

Present Continuous to try

“hankerings” ,

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— ,

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MG,

, —

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, ( ),



“human yo-yo”),

T.Pynchon	.	/ .	.	/	.
He met her through the MG, like everyone else met her.	,	« - ».	« » -	.	« », .

T.Pynchon	. /	. /	.
He knew immediately, even before he was fully awake, who it must be. He had been thinking about her.	,	,	,

T.Pynchon	. / .	. /	.
Soon enough what he was afraid would happen happened - he Finagled himself into	,	,	,

love for Rachel and was only surprised that it had taken so long.			
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 « » ( . / . / . )  
 « » ( . )  
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 « » . . .  
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 « », « », « » [ 1984: 314],  
 « »,



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 “time exposed to...”.  
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 — . ; - . ( , ) .

T.Pynchon	. / .	. / .	.
He'd awakened loving every woman in the city, wanting them all: here was one who wanted to take him home.	, — ,	, ; .	, : ,

“loving”

. / . , Present  
 Continuous — « ».  
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 « » (2) « » (3). / . /

. ( ) . « » « »  
 , « » (2)  
 — « »,  
 « » (3) « ». «  
 » — « », , . ,

- :
- 2 — (1) « »
  - 3 — (3) ( ) « »
  - 4 — (2) « »

“loving”.

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[ 2016] ( ) . , / . — , , , . , ( « » ) — . / . / . « », / . , « » — ,



. . . . . , 1988. :  
 . . . . . // - :  
 . . . . . , 2016. — . 482–493.  
 . . . . . // :  
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 . “V.” . . . . . : , 2014.